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A General Evaluation on the Piano Works of the Soviet Composer Dmitry Kabalevsky for Children and the Sample of the Piano Album “Thirty Pieces for Kids Op.27”

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Abstract

While it is aimed to form basic behaviors for students in piano education, it is important to develop piano playing skills in a way that will attract the attention of children, with materials suitable for the individual characteristics, age group, perception level, and level of the students. Therefore, it is necessary to choose a balanced and correct repertoire suitable for the level of the student. Choosing the appropriate repertoire is about a careful balancing of skills, physical competence, musical interest, pedagogical value, and the student's emotional maturity. There are many works written for this purpose in our country and the world. In this context, this study aims to examine the place of the piano album "30 pieces for children Op.27" in piano education by making a general evaluation on the piano works for children by Kabalevsky, who has made great contributions to piano education as a composer and educator. The research is a qualitative study and the relevant literature was examined through document analysis and Kabalevsky's piano albums for children, which are used in piano education, were reached. In addition, the composer's piano album “30 pieces for children Op.27” was examined and interpreted in terms of content and technical studies. As a result of the study, Kabalevsky's piano works for children in terms of gaining the behaviors that form the basis of piano education were evaluated and suggestions that could guide piano educators were tried to be developed. Furthermore, it is thought that these works will contribute to the use of piano education, to the introduction of the works, and to diversify the educational repertoire.

Keywords: Piano Education, Piano Works for Children, Piano Repertoire, Kabalevsky

1. Introduction

Piano education is one of the most basic dimensions in all types of music education. This education can be characterized as all the stages applied in order to help the students to acquire new musical, technical and aesthetic behaviors in the behaviors of the individual in an attempt to perform the instrument.

While it is aimed to help the students to acquire the basic behaviors in piano education, it is crucially significant to develop piano playing skills in such a way that will draw the attention of children, with the materials appropriate for the individual characteristics, age group, perception level and level of the students. Therefore, it is essential to select a well-balanced and correct repertoire suitable for the level of the student (Ertem, 2011).

With each new musical piece, the aim should be not only to develop basic behaviors and skills, but also to acquire new and higher-level behaviors, to learn techniques, and as a result of this, to play, recognize and develop works in different sizes and styles (Özer, 2021).

It is vitally significant for the students to use a comprehensive musical vocabulary in order to make the piano education more effective. Therefore, the students should develop themselves technically and musically, be able to play and recognize more comprehensive and different works of piano literature. In the creation of such a musical repertoire, the works of Russian/Soviet composers composed for piano should also be included (Özer, 2021).

The historical development of Russian music changed direction with the occurrence of the Russian revolution in October 1917. With the establishment of the Soviet Union administration, a radical and rapid change process commenced in art and thereby in music as it was the case in every field (Suvat, 2009). Kabalevsky's philosophy of music education stamped its influence on this period.

Dmitry Kabalevsky, as one of the most significant and brilliant composers in the sense of the cultural heritage of the Soviet period, played a part as a composer, pianist, professor, conductor, doctor of art history and teacher in the music history of the twentieth century.

Kabalevsky essentially composed music on patriotic themes. His compositions include many piano works, seven concertos for different instruments, five operas, four symphonies, vocal and chamber music works, and music for theater and cinema (Muzikallnaya Entyclopedia, 1978).

Dmitry Borisovich Kabalevsky contributed comprehensively to the musical education of the younger generation. He composed many musical plays and songs for children and wrote books. All of the works were works on friendship, love, school, kindness, mutual aid, the Motherland.

The composer devoted a great part of his life to developing projects in an attempt to enable everyone to access the non-formal music education. Kabalevsky wrote compositions that could be easily understood and played by children. As far as Kabalevsky was concerned, song, dance and march were essential forms of music. These three types of music are the simplest forms that children can easily understand and practice because people reveal their feelings, thoughts, movements and actions with songs, dances and marches (Forrest, 1996: 139).

In this study, it was aimed to examine the significance of the piano album "Thirty Pieces for Children Op.27" in piano education by making a general evaluation on the piano works for children by Kabalevsky, who contributed comprehensively to piano education as a composer and educator.

2. Method

In this study, which is qualitative in nature, the descriptive research methods and techniques were utilized. The relevant literature was reviewed through document analysis and Kabalevsky's albums composed for children were accessed. Furthermore, the composer's piano album "Thirty Pieces for Children Op.27" was analyzed and interpreted in terms of content and technical studies.

2.1 Universe and Sample

The universe of the study consisted of piano works composed by Kabalevsky for children. Three albums were selected using the random method from the works accessed through the literature review. A general evaluation of the works in the albums titled "Thirty-five Easy Pieces Op. 89" and "Twenty-Four Easy Pieces Op. 39" was made; The works in the album "Thirty Pieces for Children Op.27" were also analyzed and reported from a technical and musical point of view.

2.2 Data Analysis

A general evaluation of the data obtained from the piano albums that constitute the scope of the research was made. In addition, the information in the piano album “Thirty Pieces for Children Op.27” was included, and the content analysis method was used for the analysis of the work. Then, the musical, technical and theoretical information in the content of this album is presented.

3. Results

When Kabalevsky's piano albums for children were investigated, it was clear that three main music genres (song, dance and march) consisting of small characteristic pieces were utilized.

Furthermore, learning the musical terms for playing the piano in the composer works, knowing, comprehending and remembering the musical components such as rhythm, melody, loudness, time aimed to acquire the cognitive skills related to piano learning. With each new musical piece, Kabalevsky aimed to develop the basic behaviors and skills of the students, as well as to acquire new and higher-level behaviors, to learn the techniques, and as a result, to play, recognize and develop works in different sizes and styles.

Table 1: Kabalevsky “Thirty Pieces for Children Op.27” Piano Album Information Tag

<i>Title</i>	<i>Thirty Pieces for Children Op.27</i>
Available in	Piano Music Series for Children and Teens Volume 3
Date of Composition	1937-1938
Date of First Print	1951
Printing House	Sovetsky Compositor (Soviet Composers)
Place of Publication	Moscow

Table 2: Distribution of the “30 Pieces for Children Op.27” Works by Styles and Tempo

<i>No</i>	<i>Title of the Work</i>	<i>Tempo</i>	<i>Style</i>
1	Waltz Time	Allegretto cantabile	Dance
2	Ditty	Andantino	Song
3	Etude	Allegro Vivace	March
4	A Night on the River	Andantino	Song
5	Playing Football	Vivace leggero	Dance
6	Sad Story	Cantabile	Song
7	An Ancient Dance	Tempo di Menuetto	Dance
8	Lullaby	Moderato cantabile	Song
9	A Little Tale	Allegro moderato	Song
10	Clowning	Vivace	Dance
11	Rondo	Moderato	Song
12	Toccatina	Allegretto	Song
13	A Little Joke	Vivace leggero	March
14	Scherzo	Allegro scherzando	Dance
15	March	Allegro	March
16	A Lyrical Piece	Andantino con moto	Song
17	Dancing in the Meadow	Andantino	Dance

18	Sonatina	Allegretto	March
19	War dance	Allegro energico	Dance
20	Fairytale	Andantino cantabile	Song
21	Chase	Allegro moderato	Dance
22	Tale	Andantino	Song
23	Snowstorm	Presto	Dance
24	Etude	Allegro marcato	Dance
25	Novel	Molto sostenuto	Dance
26	Etude	Allegro	March
27	Dance	Moderato scherzando	Dance
28	Capris	Andantino	Song
29	Horseman Songs	Allegro molto	Dance
30	A Dramatic Event	Grave	March

3.1 *“Work Analysis of the Piano Album “Thirty Pieces for Children Op.27”*

The piano album “30 Pieces for Kids Op.27” is one of Kabalevsky's most popular children's albums. The songs in the album are ordered from easy to difficult. The last two works comprise the elements and technical behaviors of all the works in the album. In the seventeen of thirty works in the album, the melody continues in the same hand from beginning to the end. In two works (Nos: 19 and 28), the configuration was expanded into four beats. The six tracks (Nos: 1, 5, 10, 13, 22 and 23) were composed in melodic and rhythmic continuity between two hands. The length and difficulty of the tracks in the album progress gradually. The longest tracks for children are included in this album. Coordination between the two hands and independent hands are the main psychomotor achievements in the works. Furthermore, the wide range of nuances in the tracks draws attention. Other technical elements in the works are the double-point rhythmic patterns and a continuous pedal. The last two tracks (Nos: 29 and 30) are among the most frequently used tracks in concerts.

3.1.1 No:1 Waltz Time - Allegretto cantabile

This track is in G Major tone and consists of 36 measures. It is in dance form and has three beats. The piece should be played fast-paced, just like singing a song. The song is on the right hand and starts with a missing measure. The rhythm in the left hand consists of two eighth notes and one eighth suspense. It is in the form of accompaniment. The first beats should be played a little strongly, as it starts with a missing measure and is three-stroke. Therefore, the rhythm is transmitted correctly. Coordination between hands is important. Attention should be paid to the nuance changes and altered sounds.

3.1.2 No:2 Ditty – Andantino

The piece is in E minor tone and consists of 17 measures. It is in song form and has four beats. It should be played at a slow tempo. It should be vocalized with the legato technique with both hands. It consists of one phrase and two measures. The melody on the right hand is accompanied by chords consisting of two beats. From the fifth to the eighth measure, the melody and accompaniment are switched in the hands. This track can be a march piece for playing the chords on the piano. At the same time, it is a piece that develops finger movements so that the student can play chords consisting of two beats on the piano and switch between two chords. Attention should be paid to the nuances and altered sounds.

3.1.3 No:3 Etude - Allegro Vivace

The piece is in A minor tone and consists of 18 measures. It is in march form and has four beats. It should be played very fast-paced and vivaciously. Hexadecimal notes on the right hand should be regular, even and clear. Finger crossings should be done carefully. In the left hand, there are usually double and monophonic doublet notes. The syncope at measure 6 should be performed correctly. The dynamics play an important role in this track. In each phrase, crescendo and decrescendos continue throughout The piece. A pedal will be used for the first time in this album. The piece starts with *p* and ends with *ff* chords with two vocalic sforzando.

3.1.4 No:4 A Night on the River – Andantino

The piece is in B minor tone and consists of 18 measures. It is in song form and has three beats. It should be played at a slow tempo. This track, like the second song in the album, should be performed with both hands using the legato technique. The melody on the right hand is accompanied by the chords consisting of two beats in the left hand. The nuances should be paid attention to.

3.1.5 No:5 Playing Football - Vivace leggero

The piece is in D Major tone and consists of 51 measures. It is in dance form and has three beats. It should be played fast, vivaciously and lightly as a feather. In this track, even though the notes are on different staff, the stems of all the notes were written in conjunction with each other. This type of composition appeared for the first time in this album. The rhythm figure, consisting of two hexes and two eights, is repeated throughout the track. Finger switching technique is applied on a key. This technique is reminiscent of bouncing of a ball. The piece starts with *p* and ends with an accentuated *ff*.

3.1.6 No:6 Sad Story – Cantabile

The piece is in F minor tone and consists of 34 measures. It is in song form and has two beats. It should be played just like singing a song. This track is similar in character to the previous two songs. The Legato technique is applied. The song is on the right hand. On the left hand, two- and three-vocal chords provide harmonic support to the melody. Motifs are usually two-measure length. The tenuto (restrain the note) sign is commonly used in this track. From the 25. measure to the last measure, there are jumping chords on the left hand and should be connected with the pedal. The nuances should be paid attention to.

3.1.7 No:7 An Ancient Dance - Tempo di Menuetto

The piece is in A minor tone and consists of 22 measures. It is in the form of menuet, which is an ancient dance form. It is three-stroked. A purple embellishment mark was used for the first time to reveal the baroque period effect of the track. The melody was on the right hand and was written in staccato and non legato techniques. Dual vocals are common. Left hand staccato chords support the harmony in the melody.

3.1.8 No:8 Lullaby - Moderato cantabile

The piece is in C major tone and consists of 37 measures. It is in song form and has two beats. It should be played at medium speed, just like singing a song. Throughout the tract, there is an accompaniment type consisting of four notes on the left hand, reminiscent of a broken chord. The melody is on the right hand and begins after the accompaniment in two measures. Between the 15th measure and the 31st measure, the melody and accompaniment changed places in the hands. As in other songs, phrases are short here. The last 6 bars of the tract consist of quaternary hexadecimal notes and are reminiscent of Coda. Mainly *p*, *dim.* and *pp* nuances are available.

3.1.9 No:9 A Little Tale - Allegro moderato

The piece is in E minor tone and consists of 18 measures. It is in song form and has four beats. It should be played vivaciously, at a moderate pace. The piece is based entirely on the staccato technique. It should be played unison

with an octave difference between the two hands. The chromatic movements and modifiers in the song should be paid attention to.

3.1.10 No:10 Clowning – Vivace

The piece is in F Major tone and consists of 46 measures. It is in dance/toccata form and has two beats. It should be played vivaciously and fast. As the name of the track suggests, it is a fun piece. It is similar in structure to the track number 5. The structure of the track consists of an octal staccato on the left hand and two connected eight beats on the right hand. In this track, even though the connected and cut notes were on different staff, the stems of all notes were written in conjunction with each other. This type of composition was observed previously in part 5. It is necessary to emphasize the strong times in the track with staccato notes on the left hand. There are a wide range of nuances from pp to f in the track.

3.1.11 No:11 Rondo- Moderato

The piece is in C minor tone and consists of 34 measures. It is in march form and has four beats. It should be played at medium speed. This track introduces the rondo form. The work consists of the ABA form. Both hands are rhythmically the same. Attention should be paid to the keys at the beginning. Non legato playing technique is dominant. Left hand decimal range starts from below. Measures 5-8 and 17-24 differ from the first 4 measures in terms of character and rhythmic structure. The right hand plays sequential double tones with triple intervals. The left hand complements the right hand harmonically.

3.1.12 No:12 Toccatina- Allegretto

The piece is in A minor tone and consists of 49 measures. It is in the form of a two-part song and has two beats. It should be played at a quick tempo. It has an upbeat and cheerful character. The song is on the left hand. It should be played connected just like singing. The right hand accompanies the left hand in a staccato technique with triphonic chords. Since the chords are played at weak times in some measure, syncope occurs. Attention should particularly be paid to the altered sounds in the B part of the track. The piece, which has a wide range of nuances, is one of Kabalevsky's most played one.

3.1.13 No:13 A Little Joke - Vivace leggero

The piece is in C Major tone and consists of 53 measures. It is in march form and has two beats. It should be played vivaciously and fast. The focus of this track is a group of thirty-two notes consisting of four rows of vocals on the right hand. These notes should be played fast and connected, evenly and lightly. This melodic pattern should be consistent throughout and attention should be paid to continuity. The octal staccatos on the left hand should be the highlight of The piece. In the middle part of the track, the melodic pattern is transferred to the left hand. The nuances are generally light.

3.1.14 No:14 Scherzo- Allegro scherzando

The piece is in B minor tone and consists of 29 measures. It is in dance form and has three beats. It should be played vivaciously, fast-paced and playfully. The feature of this piece has the threefold intervals unison chromatic small sections in the form of staccato. The legato technique that comes after this chromatic staccato reveals the difficulty of the piece. Furthermore, attention should be paid to the changing finger numbers and altered sounds. In the piece, light nuances (p, pp) were used in general.

3.1.15 No:15 March- Allegro (Tempo di Marcia)

The piece is in B flat Major tone and consists of 43 measures. It is in march form and march tempo. It is a two-beat part. Like the previous piece (Scherzo), this piece also includes the staccato technique. Intro and Coda are different and emphatic notes are dominant. In some measures, the emphatic staccato gives the impression of a regular rhythm and pace. The double sounds on the right hand are complemented by the harmonic structure on the

left hand. Two-handed unison six-piece staccatos are spectacular. The composer's work ends with an emphatic *ff*, revealing the character of the piece.

3.1.16 No:16 A Lyrical Piece - Andantino con moto

The piece is in C sharp minor tone and consists of 35 measures. It is in song form and has four beats. It should be played at a slow tempo. The piece begins in the unison legato technique of two hands one octave. The track continues on the right hand. Double-beat and single-beat leaps on the left hand serve as accompaniment. The composer connects these leaps with the pedal. The melody and accompaniment are switched between 12 and 17 measures. Therefore, attention should be paid to the changes in nuances.

3.1.17 No:17 Dancing in the Meadow – Andantino

The piece is in C Major tone and consists of 26 measures. It is in dance form and has four beats. It should be played at a slow tempo. The piece includes two-handed opposing techniques. Another characteristic feature of the piece is the three-beat chords on the left hand with an octave jump. These chords should be played staccato and the leaps should be supported by the pedal. The melody is on the right hand and consists of high notes. It should be played with an expressive legato technique. The piece has a wide touch, covering a four-octave vocal range. As a nuance, light nuances are dominant.

3.1.18 No:18 Sonatina- Allegretto

The piece is in A minor tone and consists of 43 measures. It is in march form and has four beats. It should be played at a quick tempo. He has an upbeat and cheerful character. It is a work in the form of a sonatina, the only one in the four albums written for children. The right hand is dominated by a march-like melody from beginning to end. The composer gives this impression with quatrain and hexadecimal notes. The students encounter the double dotted notes for the first time. In order to do this, dotted octal-hexadecimal and the double-dotted four-hexadecimal rhythmic patterns should be distinguished and applied carefully. The left hand accompaniment consists of three-beat staccato chords in weak intervals. In accordance with its general structure, the piece should be played sharply and angularly, giving the impression of an anthem. The *p subito* nuance in the middle section adds a softness to the piece. Attention should be paid to the following chromatic triphonic chords. The piece that continues with the A section returns to the beginning character and ends with dotted notes on the left hand and in the *pp* nuance.

3.1.19 No:19 War dance - Allegro energico

The piece is in F minor tone and consists of 26 measures. It is in dance form and has four beats. It should be played fast-paced and energetically. The rhythmic pattern consists of eighth, two hexadecimals, and six eighth staccato notes. He phrases ending with two strong chords resemble a trumpet call. The melody between the hands in the 5th and 7th measures resembles the canon. In the piece, the melody continues with hexadecimal and triple unison intervals. Towards the end of the piece, four-vocal textures emerge. Attention should be paid to the vocals holding in both hands. The piece starts at *f* and ends with the nuance *pp*.

3.1.20 No:20 Fairytale - Andantino cantabile

The piece is in E flat Major tone and consists of 37 measures. It is in song form and has four beats. It should be played slowly, just like singing a song. The tune is on the right hand and begins as a tenuto with a repeated note. The left hand accompanies with the arpeggio chords. Arpeggios consisting of these four vocals are connected with the pedal and complete the harmony. The pedal in the piece is used in the same way throughout. There is a wide range of nuances in the work, from *pp* to *f*.

3.1.21 No:21 Chase - Allegro moderato

The piece is in G minor tone and consists of 44 measures. It is in dance form and has four beats. The piece should be played vivaciously at a moderate pace. The feature of this work is the rhythmic patterns. In the piece where the triads are used comprehensively, the two hand unison is played with an octave interval. Attention should be paid to the altered sounds. The track starts with *mf* and ends with *crescendo* and emphatic *ff*.

3.1.22 No:22 Tale – Andantino

The piece is in F sharp minor tone and consists of 49 measures. It is in song form and has two beats. The piece should be played at a slow tempo. It is a long piece with various nuances and different harmonic transitions. A wide keyboard is used in the piece. The rhythmic pattern is in two hexadecimal and octal form. The piece is in the right hand. The accompaniment is played on the left hand with the main pattern. The key changes should be noted. In the middle of the piece, there are two hand unison six intermittent melodies.

3.1.23 No:23 Snowstorm – Presto

The piece is in G minor tone and consists of 88 measures. It is in dance form and has two beats. It should be played fast-paced. It is a long piece with wide and contrasting (*subito*) nuances. The piece is on the left hand. The rhythmic pattern consists of three rows of octal and octal figures. The left hand accompanies the quatrain with two eighth notes. The rhythm in both hands does not change from beginning to end until three measures. The piece is dominated by the *legato* technique.

3.1.24 No:24 Etude - Allegro marcato

The piece is in F Major tone and consists of 46 measures. It is in dance form and has four beats. It should be played vivaciously at an emphatic tempo. The rhythmic mold consists of two triads and two quatrains. Both hands have the same rhythmic mold. At the beginning of the piece, the right hand continues with a line of broken chords, while the left hand plays rows of vocals. In the middle part, two hands unison play the arpeggios in the *legato* technique with an octave interval. The piece ends with two chords at *sff*.

3.1.25 No:25 Novel - Molto sostenuto

The piece is in D minor tone and consists of 58 measures. It is in dance form and has two beats. It should be played slowly and solemnly. The melody is on the right hand and generally consists of triple-intermittent double vocals. Motifs and phrases begin with an incomplete measure. For this, strong periods should be played emphatically. The left hand is accompanied by the double-voice chords with an octave leap. These leaps must be connected with the pedal. The piece is a development of the left hand leaps in piece 16. It is a piece with a wide range of nuances from *ppp* to *ff*. It resembles a *barcarolle* in terms of rhythm and melody.

3.1.26 No:26 Etude – Allegro

The piece is in A Major tone and consists of 105 measures. It is in starter form and has two beats. It should be played fast-paced. This is the longest track on the album. It is similar to the piece no. 24 (Etude) as a rhythmic mold. This pattern consists of triplets and dotted octal hexadecimal. Left hand is in the form of broken arpeggio of chords. The middle part of the piece includes right-handed trilogies, sometimes parallel lines, and sometimes left-handed quatrains. In this work, the composer used pedals and a wide range of nuances.

3.1.27 No:27 Dance- Moderato scherzando

The piece is in D minor tone and consists of 56 measures. It is in dance form and has two beats. It should be played at an upbeat, medium tempo. The piece consists of octal staccato notes. It starts with a missing measure and needs to be played a little louder to emphasize the first beat. The melody is on the right hand and is played as a double-voice parallel trio. Accompaniment on the left hand begins with a single vocal staccato. From time to time it is responded with a parallel trio like the right hand. There is a tempo change in the middle part of the piece. This part

is played vivaciously and fast-paced. It then returns to a tempo. The track starts at mf. It goes through different nuances and ends in pp.

3.1.28 No:28 Capris- Andantino

The piece is in E Major tone and consists of 71 measures. It is in song form and has two beats. The piece should be played at a slow tempo. The feature of the piece is that it is the only vocal that lasts long in both hands, while the other vocals should be played staccato. Single vocals with tenuto sign usually move along the 1st and 5th fingers. All vocals were composed with a unison octave interval from beginning to end.

3.1.29 No:29 Horseman Songs - Allegro molto

The piece is in B flat minor tone and consists of 63 measures. It is in dance form and has two beats. It should be played vivaciously and fast-paced. This and the next track can be called a technical summary of all the tracks on the album. The work has a toccata-like character. The piece is predominantly on the left hand. The track starts with f. Two measures later, it is performed as p sub. with accompanying syncope. In the middle part of the piece, a third vocal texture is added with the legato technique. The tune moves to the upper vocal. The lower two vocals are in the form of accompaniment. There is also a wide range of nuances in this work.

3.1.30 No:30 A Dramatic Event – Grave

The piece is in F minor tone and consists of 73 measures. It is in starter form and has two beats. It should be played slowly and comprehensively. It is the last and slowest track on the album. The piece starts with the missing measure and is played with the legato technique. A large keyboard is used. There are double-point octal and thirty-two as the rhythmic pattern. The piece sounds like an echo between two hands at first. Sometimes the melody continues in the form of two hands unison six, octave and triple intervals. There are chords on both hands in the middle part of the piece. The composer gave a dramatic effect to the piece by using pedals. There is also a wide range of nuances in this work. The track starts with mf. f goes through pp and p and ends with ff. This and the preceding track contain many of the elements and technical challenges introduced in the album.

4. Discussion

In the present study, the general characteristics of the piano music composed by Kabalevsky for children were presented and the work "Thirty Pieces for Children Op.27" was investigated from an educational point of view. The works were determined according to the genre and style of the song, dance or march, classified, and analyzed musically and technically.

As a result of the analyses, it was revealed that Kabalevsky's piano music composed for children and young people included a wide variety of technical and musical elements. The technical behaviors acquired in the pieces can be summarized as follows: The independent coordination between the two hands, intervals, playing chords and arpeggio, hand positions and pedaling. The musically acquired behaviors, on the other hand, were the rhythm, expression, tempo, dynamics, innovations etc. Each piece contained at least one new technical or musical element. In some works, the student encountered both technical and musical innovations. Another feature of the parts was that each part evolved over the previous parts.

When the piano album "Thirty Pieces for Children Op.27" was examined, the following conclusions were obtained:

1. The subjects learned and wished to be implemented progressed systematically from simple to complex.
2. New knowledge and implementations were combined with what they had learned previously in an attempt to facilitate students' comprehension.
3. It was thought that the incorporation of basic music knowledge subjects on the pieces both supported systematic progress and would enable the students to learn more easily through practice.

4. In order to enable effective and permanent learning in the students, new knowledge is incorporated in the new piece together with the behaviors acquired in the previous pieces. Therefore, in addition to more practice, the students managed to able to internalize the new learned subject better.

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